

The Hymn

October 1972

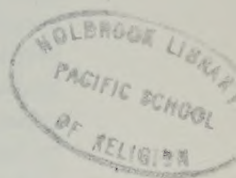
God Dreamed a Dream For His Good Earth

God dreamed a dream for his good earth:
That men should see each other's worth;
And so, in Christ the Saviour's birth,
 The Dream came true!
For, as a little child He came
To take from men their sin and shame,
And set their hearts with love aflame,
 To make life new!

At Christmas, then, as anthems ring
And heart and voice combine to sing
The praises of the Infant King
 Let joy-bells peal!
For, in the lovely manger child,
Who grew to manhood undefiled,
God looked upon the world—and smiled:
 The Dream was real!

The Dream IS real—but only when
God's Christ is born in souls of men
And grows to glorify again
 What He has willed!
So, let all men rejoice to see
That, in their Lord's nativity
Life can be purposeful and free:
 The Dream fulfilled!

—E. LESLIE WOOD



New Lutheran Worship Material

IN THE JUNE 1972 issue of *Commentator* (American Lutheran Church), Dr. Mandus A. Egge, executive director of the Church's Commission on Worship, notes the new Lutheran material designed "to open the way for greater creativity on the part of worship leaders in the congregation." He says in part:

"There is benefit in 'canned' forms, both liturgies and hymns, provided there is flexibility. In *hymnody*, for instance, we presently have 602 hymns in the *Service Book and Hymnal*. Very few congregations will ever use all of them. Most congregations know from 60 to 100 hymns and likely will never use more than 200 hymns, though they certainly ought to use more. But no two congregations know or use the same hymns. The hymnal provides a wide variety of hymns and the congregation has ample choice. Having them in a book prepared by people who have taken time to study the vast number of hymns that are available is helpful, however. In a real sense, the hymnal is the layman's explanation of the catechism, and he reviews certain doctrines each time he sings a hymn. This means that the hymnal must be doctrinally sound and certainly not misleading as some hymns are. The same can be said of the liturgies, orders of worship, rites, prayers, etc. Luther said once that we wouldn't need liturgies except for children and fools. The problem is that we are all children or fools, people who are still learning. The liturgies are first of all forms which assist us in worshipping, but they are also forms that teach. The rites relating to Baptism must help us to understand what the Scriptures teach and what we believe about Baptism; so, too, the liturgies for the celebration of Holy Communion. At the same time there must be ample opportunity for flexibility in the use of these forms.

"The materials being prepared by the Inter-Lutheran Commission on Worship (ILCW) provide contemporary forms of worship allowing for variety and with much more flexibility than has been possible before. For instance, there are many options within the basic rite for the celebration of Holy Communion (Contemporary Worship 2), and there are four musical settings. The marriage rite (Contemporary Worship 3), recently published, is in two forms, one shorter and one longer; and each can be tailored to meet the needs of the circumstances. The Services of the Word, to be ready this fall, are six in number: four seasonal services (Advent, Christmas/Epiphany, Lent, and Easter)

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The Hymn

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The President's Message

DURING the passing summer there has been time for thought concerning the future of the society. Just as the founders saw the need fifty years ago, there are many others, devotees and scholars, who see a similar need in the changing world of hymnody. The society has progressed from days when its business was conducted in the homes of voluntary executive officers, to a central office with the added help of an employed office secretary. Correspondence and questions on hymnic matters have grown with the years, and many have profited by having an office to which they could be referred. What is vitally needed in the future is a fund that would provide for a paid part time executive-secretary to take care of special needs which heretofore has been accomplished on a voluntary basis. It is hoped that the Anniversary Fund will make this possible. We are grateful for the contributions which have been received, and trust that further contributions or bequest will make this a reality. With this accomplished the Society will be better able to aid those seeking its services.

As for hymns appropriate to the times, we are in the process of evaluating the recent project "Hymns for the Stewardship of the Environment." Over 600 hymns were received and those selected will be made known within the next few months.

Youth hymns are the trend of the day. Radio and TV have encouraged writers, even though amateurs, to believe that there is a fortune to be made. Like the rainbow, hopes rise, but most often descend to oblivion. We receive many hymns which the author believes to be the first step. Even if worthy, the Society has no facilities to contact agents or arrange for the necessary recording that would attract attention.

Members will soon receive Paper XXVIII on Robert Guy McCutchan detailing his great contribution to American hymnody. It recounts his intensely active career, and there will be fond recollections for some to whom he was a friend and an inspiration.

—*Vincent Higginson*

English Carols—Survival and Revival

J. VINCENT HIGGINSON

IT IS hard to realize that a little more than a century ago much of the present carol traditions had yet to be revived. In brief many of the old carols favored today were practically unknown. A number from the early period around the 15th century were lost through the vicissitudes of the English Reformation. In time these were replaced by others that gained popularity only to be threatened with extinction by the dominant spirit of the Puritan period.

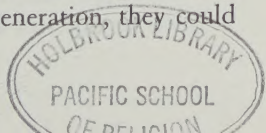
The Puritains through various enactments downgraded the religious and social festivals. Before many more years passed Christmas and its festivities were for all purposes abolished. In 1644 Christmas fell on the last Wednesday of the month, a day designated as the monthly fast day, with no exemption sanctioned. In 1645 the scope of the earlier directive became clearer when the observance was again prohibited by law. The unpopularity of the order is evident for breaches of the peace and mob violence followed in London. Many storekeepers ordered by the law to keep their shops open were molested and their merchandise scattered. Similar manifestations lessened in succeeding years and in time the people seemingly became indifferent.

The effects on the carols were obvious. For those who stubbornly refused to abide by the law there was no way out. The carols had to go "underground." They were preserved in this era by the country folk far from larger cities and through their homely but blessed medium of folksong. In this phase of decline many years were to pass, in fact a century or more, before the timely revival that was to make them the joy and pleasure of future ages.

How far they went "underground" is best revealed by noting the sections of England where the folksong collectors recorded them, brought them to light, enlarged their provincial status and introduced them to ever widening circles. Progress was slow, for the contents of the well known and popular collection of Bramley and Stainer, *Christmas Carols, Old and New*, 1871, enlarged 1878, reveals only about one-third of the selections to be these traditional texts and tunes.

Folksong Collectors

It was not until after 1880 that such well known collectors as Cecil Sharp, Miss Lucy Broadwood, and Ralph Vaughan Williams began their fruitful researches. The folk who sang for them were naturally dependent on memory, and one realizes that during the long period in which they passed from generation to generation, they could



hardly be perfectly remembered. For those who could read, the broadsheets were an aid in recalling the text, but the tunes were another matter. Phrases might be practically or wholly forgotten and new versions invented and interpolated. The original tune was sometimes forgotten but it was easy enough to substitute another if such would fit the text. Among many such instances one can cite the popular "First Noel" whose text was given by Davis Gilbert in 1822, and is now known by a melody found in Sandys collection of 1833. This seems to be an enlarged fragment rather than a whole tune.

Such was not the case with the manuscript carols for they had a definite text and melody. Manuscript carols, however, had their own difficulties to face. Religious fanaticism of the 16th century made survival a dubious matter. In addition to the wear and tear to which they were subjected they encountered the disorders accompanying the dissolution of the monasteries. The ruthless burning of manuscripts forever doomed many of them to oblivion. Fortunate were those bits that somehow survived as the property of the princely families and were later recovered and housed in some of the well known English libraries. Such included the *Angelus ad virginem*, "Gabriel to Mary went" found in the Rev. J. O'Connor's translation in the *Arundel Hymnal*, 1905. "Down in yon forest garden" was similarly preserved.

To realize how close we came to losing a greater part, if not practically all of the folk carol tradition, we have only to assemble the judgments of the early collectors. Davis Gilbert, the first modern collector in the early 19th century, gave little hope of survival and spoke of the carol as a thing of the past. In 1823 he says that they were sung up to the late part of the last century. In 1833, Sandys gave us no further encouragement, for while he mentions carol singing in the North country and less so in the Midlands, he adds that the custom seems to be diminishing each year.

Christmas Hymns

It is of interest that while few carols were generally available, the people were still determined to have something to sing for Christmas, all prohibitions to the contrary. Christmas seemed to achieve many of its joys, only through the expression of song. This was an age when the changing times sought expressions in Christmas hymns. In 1833 a Christmas collection of J. W. Parker contains no carols, only hymns. Although none of these hymns are in use today, one of them has its text set to the *O Sanctissima* (Sicilian Mariners) tune bringing this melody into the Christmas circle. William K. Husk in his *Songs of the Nativity*, 1868, also notes the change in taste and remarks that the London printers of broadsheets favored Christmas hymns since they

were in special demand by their customers. No better indication of this trend can be found than Bramley and Stainer's collection that gave about one-half of its pages to such new compositions.

Since it is well stated that a picture is worth a thousand words, a map of England illustrates the areas where the more generally known carols were found in the revival. It speaks volumes for their retreat to the lowly byways. How often have we noted a reference to their origin as the West of England, Dorset, Herefordshire, Gloucestershire, etc. without giving further thought to their whereabouts. Perhaps the names attracted us only because we knew similar ones in our own country.

We have purposely limited ourselves to the more familiar carols for they are sufficient to show the general trend. Davis Gilbert, a Cornish gentleman, gives a clue in the title of his collection, "Some Ancient Christmas Carols with tunes formerly sung in the West of England." This places them in section (1) where we find Cornwall and Devon, and Dorset (1a) a little further to the east with Somerset a little to the north. Here (1) we find the carols "A virgin most pure" (Pius X Hymnal) and a slightly different version (St. Gregory Hymnal); "Joseph was an old man"; "God rest ye merry, gentlemen" with a particularly Cornish type melody, not the common one; the less well known "The Lord at first did Adam make"; and the text of the "First Noel."

Gloucestershire (2) gives us the well known version of the Wassail carol and the "Holly and the Ivy." Herefordshire (3), a little to the north, contributes "The Carnal and the Crane," "The Holy Well" (As it fell out one May morning), and "Dives and Lazarus." Farther north (4) we find "I saw three ships come sailing in." This carol however, is harder to pinpoint as it was widely used and in its version of "As I sat on a sunny bank" is found farther south (2). Another well known Wassail carol "Here we come a wassailing among the leaves so green" is found farther north (5) in the vicinity of Yorkshire and Lancashire.

The East was not entirely sterile for the well known "God rest ye merry, gentlemen" was heard in London by E. F. Rimbault and printed in his *A Little Book of Christmas Carols*, 1846. Rimbault says that it was heard in London some "eighty years ago." "Lullay, Lullay" has survived in Coventry and in Hertfordshire (5) we have the "May Carol" better known from its first line "The moon shines bright." Incidentally one stanza of this carol deserves a slight comment, the third in one version reads:

O fair, O fair Jerusalem,
When shall I come to thee?
When shall my sorrows have an end,
Thy joy that I may see.



Here we recognize the opening of "Jerusalem my happy home," a version found in some of the older hymnals, (Cf, *La Salle Hymnal*). We are told by students of the carol that parts of the hymn appear in many English carols from the 16th century onward. This refers to the manuscript copy in the British museum signed F. B. P. for which two versions of authorship have been given. It is more than likely the work of a priest who like others sought to avoid the penalty of being discovered during the 16th century priest hunts.

Naturally all these carols were not particular to one section. Broad-sides for instance found in various sections contained three favorites, "God rest ye merry, gentlemen," "Sunny Bank," and the "Seven joys." Neither must we overlook the possibility that such wandering minstrels as the gypsies carried these folk carols from one area to another. A

collection of these songs of the gypsies contains two of those already mentioned.

Although known instances are sparse, there were some hardy souls who, in spite of the restrictions, sought to keep the old traditions alive. As late as 1811, long after the Puritan Revolution, one writer mentions the singing of carols under his window in Yorkshire. Washington Irving gives a well remembered instance during his stay, likewise in Yorkshire, 1820, of the waits playing about the town as well as under his window.

We are in an age when the Christmas carols are being attacked from another angle. Popular songs with sentimental airs and words are being substituted. They are neither carols nor Christmas hymns but jingling bells, snowladen fields, and Santa Clause discovered in situations that his original creators never dreamed of. Those who each year make an effort to continue and to spread the carol tradition are keeping alive a treasure that has delighted many a generation and will enhance others in the future. The season with all its charm and memories will be Christmas only if it is Christlike, or not at all.

Chope's Christmas Carols

CYR DE BRANT

RICHARD ROBERT CHOPE played a prominent but now little known part in the revival of the nineteenth century English Carol. While his name appears again and again in this march of progress, one finds that little if anything of his contribution survives. This is all the more surprising since in his day the contribution was equal to and greater than many others.

He was born, September 21, 1830 and after studies at Exeter College, Oxford, was ordained to the ministry in 1856. Hymnody, choir training and the needs of the choirs were among his chief interests in the early days of his ministry. As a curate in Stapleton (1856) he gained practical knowledge of the needs of his choir and planned a hymn book. This appeared in 1857, *The Congregational Hymn and Tune Book*. There are few that can record such a major accomplishment in their twenty-seventh year. The hymnal was revised in 1862 and there seems to be some connection with the then recently published *Hymns Ancient and Modern*, which had already met with such a gratifying response. It is likely that there was some "bargaining" for we find evidences in the revision and the revised edition of *H.A.M.* of an interchange, particularly in reference to a few tunes. Chope's hymnal

deserves a mention here as it contained a particular connection to the carol as a hymn tune. William H. Cumming's choice of Mendelssohn's tune for Wesley's "Hark, the herald angels sing," now traditional, first appeared as a separate publication. Handbooks however will forever note that its first appearance in a hymnal has to be credited to Chope's hymnal of 1862. There is also another reference to the carol here worthy of mention, for the *Adeste fideles* tune is given with a vernacular text.

In the same year, 1862, Chope published his *Versicles, Canticles, Litanies*, noted and pointed as arranged by the Rev. R. F. Smith and James Turle. The name of R. F. Smith should be noted since it appears frequently in the carol collections of Chope. Chope was at St. Augustine's Queen's Gate, Kensington, in 1868 until he resigned in 1916. His interest in the carol had already extended over some years. This is revealed in the "advertisement" of the 1875 collection where he remarks that "the former series, of which twelve editions were printed, have been adopted on trial since 1868, the first year of publication." These earlier efforts culminated in Chope's *Carols for use in Church during Christmas and Epiphany*, 1875 with Herbert Stephen Irons (1834-1905) as musical editor. The shadow of R. F. Smith is seen again since Irons was the organist at Southwell Minster where Smith was a minor Canon. Chope did not overlook his organist at St. Augustine's for G. B. Lissant wrote a number of settings that were included in the collection.

Carol Collection Enlarged

Of the 112 carols in the 1875 volume 68 were modern. This is not surprising for editors of that day had only a limited number of old sources to draw upon. Chope's carol collection however bears a mark of distinction for it was the first to provide carols covering, as the title indicates, the whole of the season, Christmas and Epiphany and the intervening saints days. For instance St. Stephen's day was provided for by Heber's "The Son of God goes forth to war." The scope was further enlarged by his *Carols for Easter and Other Times*, 1887. The other times including Ascension, Pentecost, Trinity Sunday, Saints Days and Harvest. Both volumes were combined in 1894 making in all 215 carols. The enlarged edition added A. H. Brown (1830-1926) as editor, and while not as worthy, it was larger than the now well known and standard *Oxford Book of Carols*, 1928.

The 1875 edition contains a lengthy foreword by Sabine Baring-Gould, himself an exponent of the carol. Chope had good reason for this unique touch which in a later day helped to keep his collection from being something more than a memory. In the *Sacristy* of 1871 Baring-Gould published an article "The Noels and Carols of French

Flanders," which contained nine carols, a few of which appeared later in Chope's collection by permission.

One misses the essential purpose of Chope's carols if the title is not thoughtfully scanned, "Carols for use in church. . . ." In his preface Chope notes the present use of carols for social gatherings of the Christmas season and appeals to the clergy for an increased use of the carols in churches. During this period in his own church he tells us that the hymn book was set aside and the carol book substituted.

An Important Preface

Elsewhere Baring-Gould is no less emphatic. He says, "We have now dethroned the Metrical Psalms, but we have hardly gone far enough in the direction of hymnody. We want some hearty, festival singing of carols at each of the great feasts." He makes a reference to the Services of Song of the Dissenters "which are more or less secular with a dash of religious cant about them like a smell of garlic in a dish." He would provide for this growing enthusiasm and their seeming delight in sacred music by suggesting that the "church boldly produce carols and give a Service of Song at each festival, made up of carols, teaching doctrine, and giving emphasis to the festival." How greatly Baring-Gould would have rejoiced knowing that some seventy years later the *Service of Nine Lessons* with a bow to the Breviary, would gain such widespread use both in England and America.

There is a more potent reason for Baring-Gould's suggestion, for he says "The carol, in a handy, intelligible manner, brings the doctrine of the Incarnation home to simple minds in a manner which sermons and hymns never do. It would be well if the clergy of the Church of England would adopt the carol, and use it at Christmastide in their churches. They might even attempt the *praesepio* in a school room, and have carols sung around it by the choir." Shades of the Oxford Movement had not been forgotten!

This mention of the crib gives a further reference to the doctrinal aspect. He speaks of the Manichaen heresy which denied the mystery of the Incarnation and notes the plan of St. Francis of Assisi to bring the great mystery home to the peasant folk. He enlarges his thought by relating the story unfolding the plan of the humble friar to Pope Honorius III and its papal approval. Francis was in Rome at the time (1223) for the approval of his Rule. This was in November and shortly after Francis returned to the valley of the Rieti. Here the saint's hope was fulfilled. On the hillside by Christmas Eve the "live Presentation" of the Nativity scene which has touched the people of all ages and inspired countless works of sacred art, became a reality. The people of the nearby villages heeded the invitation of St. Francis and singing

their *laudi*, the candlelight procession wended its way up the hillside. The wonderment and awe of that night as well as their *laudi* have continued through the centuries.

We find the more commonly known early carols in Chope's collection taken from Gilbert and Sandy and rather surprisingly from George Wither's *Hymns and Songs of the Church*, 1623. While none of the latter are in general use their tunes by Orlando Gibbons have survived in a number of hymnals. These include Gibbons *Songs* numbered 1, 4, 18, and 41. No. 18 for instance is in the *Westminster Hymnal*, 1940. Number 1 however is lengthened by H. S. Irons since only the refrain was written by Gibbons. Two other less usual carols were also included "Immortal Babe, who this dear day," of Bishop Hall and "I sing the birth was born this night," of Ben Johnson.

Chope and Stainer

It would be impossible to list a large selection of the texts included in these two volumes of Chope but we append a number of the more familiar texts with which the reader is familiar. These include:

A Virgin unspotted (most pure, in Chope)
 Come, ye lofty, come lowly
 God rest ye merry, gentlemen
 Like silver lamps in a distant shrine
 The first Noel
 The holly and the ivy
 The Lord at first did Adam make
 The moon shines bright
 See amid the winter snow (Caswall)
 Sleep, holy Babe (Caswall)
 What Child is this
 When Christ was born of Mary free

The above appeared in Stainer and along with that of Bishop Hall and Ben Johnson are those that Julian speaks of as being taken by Stainer. Tunes of course differ in many cases.

Christmas Carols, Old and New, by Bramley and Stainer appeared in 1871 and contained 32 carols which was enlarged about 1878 to 70 carols. Here again "youth" asserted itself for in 1871 Bramley, the older of the two, was 38, a Fellow at Magdalen College, and Stainer 31, organist there. Because of overlapping dates of the editions of Chope and Stainer, it is hard to fully accept Julian's statement of Stainer's borrowings. The first sign of error is a note appended to "The moon shines bright" from Stainer's carols which is printed by permission. Then again they both print the Goss tune for "See amid the winter snow"; this likewise appears in the early edition of Stainer which pre-

ceded that of Chope. Further details of this "interchange" would be rather involved and not of great interest to the general reader but one can safely say that the carol of Ben Johnson and Bishop Hall were taken from Chope since they did not appear until the enlarged edition of Stainer (c. 1878).

There is another interesting sidelight on Chope's carols for here we find two American contributions. The first by E. H. Sears, "Calm on the listening ear of night," which was published in the *Boston Observer* in 1834 and again in 1835. It never reached the popularity accorded his "It came upon a midnight clear" although Oliver Wendel Holmes speaks of the first as "one of the most beautiful poems in the language." Chope was no more successful in his second choice for "Carol, sweetly carol," by the blind poetess and prolific hymn writer, Fanny Crosby never reached great popularity. Incidentally Stainer was more fortunate in his American choice for J. H. Hopkins' "We three kings of Orient are" became a tradition.

Chope has been widely criticised for altering the texts. *The Oxford Book of Carols* summarizes it by noting that "over sixty modern pieces . . . have often been obscured almost out of recognition." While Chope has borne the brunt of the criticism he reveals the "unknown hand" to be the Rev. R. F. Smith but others are also mentioned. For instance W. J. Irons is responsible for the alteration of Caswall's popular "See amid the winter's snow" which was changed to read:

Gently falls the winter's snow
Earth lies silently below
While the tender plant appears
Promised long by holy Seers.

One other example will suffice to show the extent of some of the changes in the well known "Angels we have heard on high." It became:

Bright angel hosts are heard on high
All sweetly singing o'er the plains
While mountains echo in reply
The burden of their joyous strains.

Chope's carols had a vogue from the late 1860's and at least into early years of this century. The finer collection of Stainer and others of the early 1900's particularly the *Cowley Carol Book* as well as those of G. R. Woodward brought a demise so pronounced that for all practical purpose Chope's carols remain simply as an item in carol bibliography. Nevertheless his effort was not entirely lost for Chope deserves great credit for the movement that brought success to others. We can certainly agree with what he wrote in 1894, "It has been

an arduous, prolonged and costly work to restore the use of the Carols in Divine Service, and thus make into an act of worship what was well-nigh considered only as a recreation at a social gathering." He deserves better than an oblivion so pronounced that one finds it difficult to learn his death date (1928?) in common sources.

Christopher Smart's Reputation

MAXINE TURNER

TWO CENTURIES after his death, Christopher Smart is remembered on three accounts: Episcopalians sing two of his hymns, critics have admired his poem *A Song to David*, and readers of Boswell remember him as Johnson's friend who took literally St. Paul's injunction to pray without ceasing.

During the middle of the eighteenth century, Smart was a prolific hymnodist, turning out a version of the psalms, a group of hymns for the liturgical year, and a hymnal "for the amusement of children." However, many other poets of Smart's day were writing psalms and hymns; moreover, Isaac Watts had written such things a generation earlier and had written them better than Smart and his contemporaries.

Perhaps for that reason, only one of the hymns of Smart's three volumes is in use today. "O Most Mighty! O Most Holy!" is a Nativity hymn from which F. Bland Tucker selected three stanzas for use in the Episcopal hymnal (1940, 320).

One stanza which Dr. Tucker did not select begins:

Spinks and ousels sing sublimely,
"We too have a Saviour born";¹

Other hymns which Smart included for the church year commemorated the martyrdom of Charles I, the restoration of Charles II, and the exploits of British seamen. These hymns were at best derivative.²

Smart's reputation as a poet rests upon *A Song to David*, a long poem written during and after his confinement in a mental institution. Wordsworth, Southey, and that generation of poets knew the work, but it remained for Robert Browning to build the poem's reputation.³

Mrs. Turner is an assistant professor in the Department of English, Georgia Institute of Technology, Atlanta, Georgia.

In 1925, four stanzas of *A Song to David* were selected and adapted for *Songs of Praise* as "We sing of God, the mighty source." In *The Hymnal 1940*, stanza three is not usually sung; nevertheless, it is interesting in its characteristically eighteenth-century expression and in its use of repetition:

Glorious the sun in mid career;
Glorious the assembled fires appear;
Glorious the comet's train: . . . (1940, 314)

Both these devices are characteristic of lesser hymns of the period.

Smart's intermittent madness during the last fifteen years of his life has had a varying effect upon his reputation. His contemporaries tended to discount as the work of a madman whatever he wrote after his hospitalization in 1756. Romantic and Victorian readers viewed *A Song to David* as a "burst of insane genius."⁴

While John Julian gives Smart only passing mention and some works on hymnody do not mention him at all, he has received critical attention during this century. It is interesting to note that one such study is entitled *Poor Kit Smart*. Another begins with the observation that one is fascinated by a poet who takes opium or who goes mad.⁵ These touch upon the imponderable in Smart's reputation: the human interest appeal of accounts of his madness that have come down to us in Boswell's *Johnson* and other sources. This factor must be weighed with the rest, and Christopher Smart's reputation must be regarded as personal as well as poetic.

FOOTNOTES

¹ *The Hymnal 1940 Companion*, 320.

² Moira Dearnley, *The Poetry of Christopher Smart* (New York: Barnes and Noble, Inc., 1969), p. 249 ff.

³ Christopher Devlin, *Poor Kit Smart* (Carbondale: Southern Illinois University Press, 1961), pp. 14-15.

⁴ Robert Brittain, ed., *Poems by Christopher Smart* (Princeton: Princeton University Press, 1950), pp. 1-2.

⁵ Geoffrey Grigson, *Christopher Smart* (London: Longmans, Green & Co., 1961), p. 1.

PHILIP S. WATTERS

As we go to press, we learn of the death of the Rev. Dr. Philip S. Watters, former president of the Hymn Society of America, on September 23, 1972. Fuller tribute will be paid to Dr. Watters in the next issue of *The Hymn*.

All Praise to God for Other Years

Anniversary - C. M. D.

Carlton C. Buck

Guy E. Aydelott

1. All praise to God for o-ther years of vic-to-ry and grace;

May faith be ours to con-quer fears in this our time and place.

The guid-ed steps of god-ly men have mark'd a bril-liant way;

We pray for guid-ance once a-gain in tasks we face to-day.

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2. We serve within a heritage of dedicated life
Which gave itself in its own age to conquer sin and strife.
We take the flaming torch of truth from those who sacrificed,
And pass it on to waiting youth to teach the way of Christ.

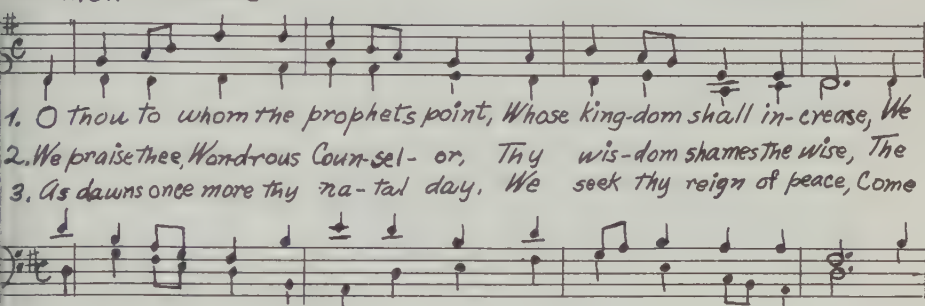
3. For future years we seek His way, His Spirit we would heed,
 With willingness to go or stay wherever there is need.
 Lead on, O Church, in righteousness, let Jesus Christ be preached,
 For ev'ry soul must be the goal till all the world is reached.

O Thou to Whom the Prophets Point

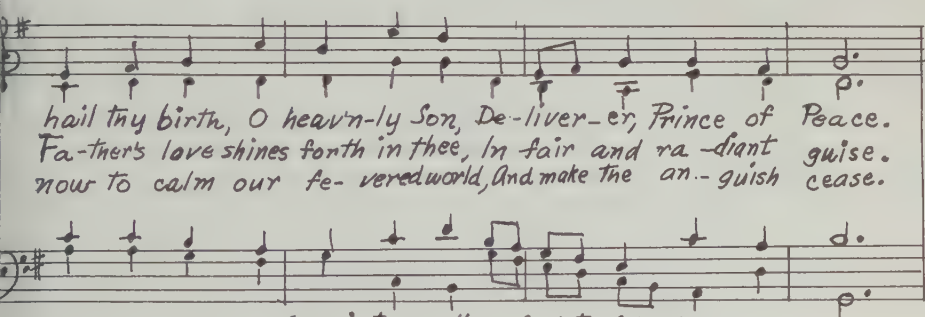
Litchfield-L.m.

Harmon B. Ramsey

William H. Schutt



1. O Thou to whom the prophets point, Whose king-dom shall in-crease, We
 2. We praise thee, Wondrous Coun-sel- or, Thy wis-dom shames the wise, The
 3. As dawns once more thy ra-tal day, We seek thy reign of peace, Come



hail thy birth, O heav'n-ly Son, De-liver-er, Prince of Peace.
 Fa-ther's love shines forth in thee, In fair and ra-diant guise.
 Now to calm our fe-vered world, And make the an-guish cease.

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4. With counsels wise make plain our path,
 With firmness guide our feet,
 For we would serve Messiah's cause
 And make His reign complete.
5. Come once again to heal our hurt,
 To overcome our sin,
 Be born once more within our hearts,
 And bring Thy Kingdom in!

O God, May All Who Long for Peace

O God, may all who long for peace
 Join heart and hand that wars may cease.
 The world cries out, "Put up the sword!"
 From guilt and death absolve us, Lord.

The ways of peace are truth and grace;
 Enable us, ourselves to face.
 Lord, who can stand the test of love?
 Whose eyes behold a soaring dove?

The hungry of the world still die;
 The anguished plead, the children cry.
 Divert our ways from war and dread
 To life and hope and daily bread.

A mounting cry for peace we hear,
 We were not meant to live in fear.
 Let love and justice rule our day;
 O use us Lord, and lead the way.

—CHESTER E. CUSTER

Let God Be God

Let God be God, in this our present moment,
 Let God be Master, holding in control
 All parts of life as gifts of his bestowment,
 For making men, now broken, strong and whole.

Let God be God, or we shall never finish
 The task to which he calls us every day:
 Lest erring, we in unbelief, diminish
 The force, the power he wishes to display.

Let Christ be Lord, in all his risen power;
 His gracious Spirit, unsurpressed and free;
 Our Father, recreate us for this hour
 Into the men you wish for us to be.

—BRYAN J. H. LEECH

New Stanza for Dr. Babcock's Hymn

THE OUTSTANDING nature hymn, "This Is My Father's World"—now used in almost every new hymnal of Christian churches—was written by Dr. Maltbie Davenport Babcock (1858-1901) in the year of his death. Originally it was written as a poem of 16 stanzas of four lines each, entitled "My Father's World." As a hymn, it is generally written in two or three stanzas of 8 lines each—using four or six stanzas of Dr. Babcock's composition. It now is being used much in services and programs emphasizing ecology.

Recently a niece of Dr. Babcock—Mrs. Mary Babcock Crawford (Mrs. Rudd A. Crawford, 2884 Galleon Road, Pebble Beach, California 93953) has added a third stanza to the most commonly used two—a stanza on the care of the environment, "God's trust to man." Both Mr. and Mrs. Crawford are "Sierra Clubbers, working on the environment in various ways."

In this new rendition of the hymn, Mrs. Crawford would retain the stanzas usually published: S. 1—"This is my Father's world, and to my listening ears," etc.; and S. 2—"This is my Father's World, the birds their carols raise"; and for S. 3 would use:

This is our Father's world.
O let us not forget
That though the wrong is great and strong,
God is our Father yet.
He trusts us with our world
To keep it clean and fair,
All earth and trees, all skies and seas,
All creatures everywhere.

from page 98

and two general services. These will provide for variety during the year, but within each service there is place for variation also. The booklet of hymns for Baptism and Holy Communion, also expected this fall, will contain more than thirty hymns, thus giving a far greater selection of hymns for these services. Perhaps it is best after all that a variety of worship materials is provided, including musical settings, and that congregations are then free to choose what is best for the specific service in the specific situation."

On the Teaching of New Hymns

ARTHUR CHARLES BRIDGES

ONE OF THE OLDEST denominations in this country is the Associate Reformed Presbyterian Church. It traces its ancestry back to 1733 in Scotland when the Associate Presbytery was organized to assure a more Protestant and democratic church. Ten years later, the Reformed Presbytery was organized by other Scots called Covenanters because they supported the Scottish National Covenant which asserted that Christ, and not the national monarch, was the Head of the Church. There was little use in maintaining a separate existence in America, so in 1782 they merged under the combined name, Associate Reformed. The present Associate Reformed Presbyterian Church found only in the Southern and Border States and the former United Presbyterian Church of North America were of the same stock.

One outstanding feature of this group in this country was its adherence to the exclusive use of the Psalms in worship. For many years this had been the practice of almost all Presbyterian and Reformed bodies. But in 1925, the United Presbyterian Church of North America began to permit hymns in worship services. But it was not until 1946 that the Associate Reformed Presbyterian Synod permitted the use of hymns, and then the vote taken was close. The overture presented was in the form of a question, "Shall the Synod approve a book of praise, comprising the Psalms and selected hymns, the use of which is to be optional with individual congregations?" The vote was 108 for and 98 against. Today, most congregations probably sing more hymns than psalms, although there are a few congregations that still sing nothing but metrical Psalms in their worship.

Books of praise in use in the A.R.P. Church have for the most part been publications of the old United Presbyterian Church—their Psalters and 'Bible Songs'—and then since 1946 their Psalters containing selected hymns. However, now authorized for use in the A.R.P. Church are not only those publications but also *The Hymnbook* published in 1955 by most of the major Reformed groups in this country; the *Trinity Hymnal*, the publication of the Orthodox Presbyterian Church; and the *Psalter Hymnal* of the Christian Reformed Church.

The Hymnbook is fairly widely used throughout the denomination, and a few congregations use the *Trinity Hymnal*. Some congregations still use a book which was quite popular among A.R.P.'s

Mr. Bridges is minister of the Back Creek Associate Reformed Presbyterian Church in Newell, North Carolina.

although it was evidently intended to be a secondary hymnal—*Songs For Christian Worship*, published by the former United Presbyterian Church. Particularly was this book used in small churches. For worship, however, this book was rather inadequate, and the selection of Psalms and hymns and tunes left a great deal to be desired except for informal gatherings.

Back Creek Associate Reformed Presbyterian Church, organized in 1802, of which the writer is the Pastor is still somewhat rural, but is gradually becoming a suburban congregation due to the city of Charlotte's moving out to the area.

This church had used since the permission of hymns, *The Psalter Hymnal* and then *Songs For Christian Worship*, both published by the former United Presbyterian Church. However, in 1967 the *Trinity Hymnal* was purchased, and since that time it has been used for both morning and evening services. Various other books are used in the Church School. The purchase of the *Trinity Hymnal* marked a new era in congregational praise in this congregation of approximately 250 members.

The Pastor (who selected the hymns for the services) began immediately to educate the congregation and choir as to the use of the *Hymnal*. One evening service was given over to discovering the hymnal—the various indices, different types of hymns, the selection of hymns, how to use the metrical index, and the information contained at the head of each hymn. Hymns which would have been familiar to congregations of non-psalm-singing tradition were not well-known by A.R.P.'s, and more learning was needed in this area. A hymn-of-the-month program has been in use during a good portion of these few years since the new hymnal was purchased. The hymn-of-the-month might be sung as an introit by the choir, then sung at morning and evening services for several weeks, and if there were other hymns to the same tune, these would be used at this time. Then later on, the former hymn-of-the-month would be sung from time to time at the regular services.

Some of those hymns which have been learned in this manner are as follows:

"Praise, My Soul, the King of Heaven"	'Praise My Soul'
"Now Thank We All Our God"	'Nun Danket'
"The King of Love My Shepherd Is"	'Dominus Regit Me'
"Christ Jesus Lay in Death's Strong Bands"	'Christ Lag in Todesbanden'
"Peace, Perfect Peace"	'Pax Tecum'
"Jesus, With Thy Church Abide"	'Gower's Litany'
"From Heaven High I Come to You"	'Vom Himmel Hoch'
"Sweet the Moments, Rich in Blessing"	'Cross of Jesus'
"Before Thy Presence, I Confess" (Metrical Psalm)	'Dunstan'
"I Waited for the Lord Most High" (Metrical Psalm)	'Dunstan'

"Lord, With Glowing Heart I'd Praise Thee"	'Ripley'
"Arise, My Soul, Arise"	'Lenox'
"Send Thou, O Lord, to Every Place"	'Elmhurst'
"O Thou the Eternal Son of God"	'Horsley'
"No, Not Despairingly Come I to Thee"	'Kedron'

The hymns are chosen in relationship to the sermon occasionally, and particularly in regard to the seasonal church emphasis. For example, the hymn-of-the-month during Advent and Christmas would be: "From Heaven High I Come to You." During Lent or Holy Week it would be "Sweet the Moments, Rich in Blessing"; at Easter, "Christ Jesus Lay in Death's Strong Bands."

During the first two years this hymnal was in use, the pastor found that the following hymns were used more than any others (he keeps a record of every hymn sung at the services):

"Crown Him With Many Crowns"	26 times (in two years)
"Jesus, Thou Joy of Loving Hearts"	23 "
"How Sweet the Name of Jesus Sounds"	20 "
"Great Is Thy Faithfulness"	19 "
"The Church's One Foundation"	17 "
"Praise, My Soul, the King of Heaven"	14 "
"No, Not Despairingly Come I to Thee"	14 "
"Love Divine, All Loves Excelling"	14 "
"Here, O My Lord, I See Thee Face to Face"	13 "
"Jesus, Thy Blood and Righteousness"	13 "

It might be noted that not one of these hymns was in the *Songs For Christian Worship* formerly in use by the congregation.

The pastor is convinced that this congregation sings better than the average rural-suburban congregation of Reformed or Presbyterian persuasion. He is also convinced that due to the effort put forth in the combined leadership of the pastor, choir, and organist, this congregation knows a wider variety of hymns than does the average congregation.

Congregations in the rural areas of North Carolina and the South in general ordinarily lean more to the so-called gospel song tunes than to the hymns found in the average church hymnal. It might be noted that in the writer's congregation very few hymns found in the "hymns for informal occasions" are used at morning or evening service.

The writer is convinced that any pastor with the cooperation of the organist and choir can raise the level of hymnody and music in a congregation. But it will take a vital interest in this area by the pastor and the cooperation of the organist, choir, and congregation. The writer feels that he had very excellent cooperation from these groups.

Prairie Hymnody— Lutherans: 1820-1970

E. THEODORE DELANEY

WHEN ONE LOOKS at the geographical map of the United States, he recognizes three great divisions. At the right hand edge of the map he finds the Eastern Seaboard—roughly bounded on the west by the Adirondacks, the Alleghenys and the Appalachians. On the left edge of the map, he sees the Pacific Coast (quite clearly set off by the Rocky Mountains. Between these two, rather limited, areas, lies the vast expanse drained by the great Missouri-Mississippi-Ohio rivers chain. Although this great central area is usually subdivided by geographers, for the purposes of this presentation it is called the Prairie States.

Here lie the territories made famous in the ministries of horseback circuit-riding clergy. Here, too, lie the areas in which the church offered the only stabilizing influence in a society on an expanding frontier. In this area lie also communities which rank among the second oldest of the nation. Here were found also the scattered homesteaders who helped to carve out a great nation.

When one thinks of literary production in the United States, first cognition is directed to the Eastern Seaboard. For it is here that the oldest educational establishments are found. And even literary products from the average citizen are first sought among the people of the Atlantic states—because, consciously or unconsciously, we share the erroneous idea that west of the eastern mountains was the wild and woolly, the rambunctious and uneducated “West.” This obviously would be incapable of producing anything so cultured as poetry, the branch of letters to which hymnody belongs.

Such misconceptions are not limited to the 18th century Midwest but persist for the entire 19th and even into the 20th century unless steps are taken to disabuse ourselves of our prejudices. This study proposes to do just that by focusing attention on the hymnody produced by just one of the groups in this vast midsection of America. It is to be hoped that this essay’s findings might prove useful to those members of The Hymn Society working on the American Dictionary of Hymnology.

This article is part of an address prepared by Dr. DeLaney, executive secretary of the Commission on Worship, Lutheran Church-Missouri Synod, and presented before the Hymn Society of America.

I.—Linguistic Considerations

When Lutherans emigrated to America, they were not rapidly assimilated into a general English-language oriented way of life. Rather, they tended to gravitate toward other Lutherans from their homeland and thus on two counts became enclaves. The first of these was religious since Lutherans were not readily understood by a society which was basically Calvinistic in theology. The second reason for such separation was linguistic. The Lutheran groups tended to maintain their homeland identity through continued use of their mother-tongue. Nowhere was this linguistic tie more strongly felt than in the realm of religion.

It was basically a language problem which caused the early Lutheran settlements in Pennsylvania and Delaware to shift religious affiliation. Because the Swedes continued to get their pastors from the old country and made no provision for adapting themselves religiously to the language of their new home, their children became alienated from the church of their fathers. And so today we find these early Swedish Lutheran congregations are members of the Episcopal Church. The same thing can be said of other language groups of Lutherans, but to a lesser degree. It is, for instance, well known that the American hymnist William Augustus Muhlenberg was an Episcopalian. What is not so well known is the fact that his father, Heinrich Melchior Mühlenberg, is called the patriarch of the pioneer German Lutheran clergy on the east coast.

In the midwest, however, the children of foreign-tongued families were not so readily exposed to language problems through association with their friends and playmates. After all, density of population in the prairie states did not even begin to compare with that on the eastern seaboard. And again we find the linguistic enclave serving to conserve the next generation for the faith of the fathers.

This strong language tie was most clearly displayed in the hymnody employed by the various immigrant groups to the midwest. They brought with them the assorted hymnals from their mother countries. For the Germans, this meant a diversity of hymnic resources since each of the various state churches tended to have somewhat varied hymnic collections. There were, of course, certain basic hymns to be found in all the German hymnals regardless of geographical area. However, there was no uniformity of numbering for the same texts in different collections. This led to an early interest in producing hymnals to unify the congregations of a given church body in America. The Scandinavians, on the other hand, came equipped with hymn collections from their mother churches—hymnals which had become

standardized in the fatherland so that all were able to enjoy a hymnal in common (or so one is led to believe). This is true up to a point. Those who had a common theological bent had a common hymnal since their associations in the home-country had been with a hymnal representing a particular theological stance. Thus the various groups of Norwegians brought with them two earlier hymnals, but the bulk of commonality in hymnody seems to have rested in the collection prepared by Magnus Brostrop Landstad. Swedes arrived in America with the basic collection of Johan Olof Wallin, but a revision of the collection was undertaken in Sweden by a couple of pietists and this revised collection also was greatly used by Swedes in America's midwest. The Danes brought with them two collections (in common with some of the Norwegians) and were apparently unable to use hymnody as a common ground upon which to find any unity among themselves. They seemingly were not even able to accept the excellent collection of hymns edited under their homeland's most famous hymnist Nikolai Frederik Severin Grundtvig. Thus, although there were hymnals which might have been used as a unifying factor among the various Scandinavians, hymnic traditions stemming from theological stances kept them apart even here in a foreign land. The only things they had in common were their various languages.

No great pressure was felt among the Lutherans of the midwest which might cause them to give up their native hymnody. In fact, new editions of the hymnals brought from the homeland were produced in America. New hymns were added to these collections from the pens of poets on the American scene—again in the mother-tongue of the various church bodies.

As further evidence that the foreign-tongued Lutherans of the Midwest fully intended to preserve their linguistic heritage for succeeding generations, we find some standard English hymns being translated into the mother tongue. One of the chief proponents of such an attitude seems to have been Ditlev G. Ristad. A few other translators of this type can be found. Some of these foreign language translations found their way into official hymnals of the church on the American scene. Others—a few at least—found their way into use in the mother country. In the main, however, English and Anglo-American hymnody did not readily establish themselves in the worship life of Midwestern Lutheran Churches until some 50-100 years after these Lutheran groups had settled in America.

II.—Theological Considerations

A deterrent even stronger than mere linguistic consideration seems to have been operating among Midwestern Lutherans. This becomes

evident when one begins to examine the type of hymnody employed when worship in the English tongue did begin. The leaders of the Lutherans, who did have the ability to understand English, took exception to many hymns on theological grounds. The hymns stemmed from a theological stance which was basically Calvinistic in its orientation. This alone sufficed to make them suspect in the minds of leaders steeped in some 300 years' tradition of Lutheran theological orientation!

Their linguistic handicaps did not afford them sufficient freedom to give each hymn its theological due. Often the mere name of the author—recognized as "Reformed" in his theological outlook—sufficed to make a given hymn unacceptable for Lutheran use. This was true despite the fact that not a few hymns from "Reformed" sources were to be found among the various Lutheran hymnic collections being used in the mother-tongue of the Midwestern Lutherans.

Hymnody indigenous to the American scene provided an extra theological obstacle for compilers of hymnals among Midwestern Lutherans. These people recognized a strong tendency toward Unitarianism among many native American hymnic authors. They were not willing to accommodate themselves to distinguishing among individual texts—seeming rather to be content with total avoidance as the best means whereby the doctrinal stance of their congregations might remain uncompromised.

Various hymnal compilers saw in Anglo-American hymnody a failure to make (from their theological viewpoint) a clear distinction on a number of doctrinal points. Much English hymnody, for instance, seemed to have espoused a *symbolic* rather than a *real* presence in the holy communion—a memorial meal rather than a grace-conveying sacrament. They sensed an idea of mere dedication and blessing in baptismal hymns rather than a sin-forgiving new-birth activity on the part of God. They sensed a failure to make a clear distinction in the area of sin and grace, a lack of clear-cut differentiation between pure grace and synergism (that is, a muddling of the fact that mankind has no ability to do anything which might predispose God to be gracious unto him). They even seemed to find in some English hymns an outright salvation by works which man does of his own power and volition. They frequently failed to understand English-language hymnody's approach to the problem of the vertical and horizontal relationships involved in the life of faith. That is, they were not always certain of English hymnody's stress on the God-to-man and man-to-God relationship on the one hand, and the man-to-man relationship on the other.

This difficulty in understanding relationships undoubtedly stemmed, for the most part, from their own difficulty in solving the same

theological paralax. It is a problem which is still bothering Christians in the late 20th century!

These editors also found in Anglo-American hymnody a tendency at times to confuse Law and Gospel. By this they understood a need to make clear distinction between what God instructs man to do or to be and what God Himself has done and still does for man. They saw in some English-language hymnody a tendency to turn specific ethical standards (i.e., Law, as they understood the term) into grace conveying measures by terming them "evangelical counsels"—another problem which still confronts theologians today!

There were among Midwest Lutheran groups those who were exponents of the rationalistic school of theology which had rather widely conquered much of Lutheran Europe at the end of the 18th century. But there were even larger numbers in the Midwest who were strong exponents of the theological stance opposite to that of the Rationalists. These were the Pietists. Whereas rationalism had demanded the "proof" of theology on the basis of rational, logical, demonstrations of human reason (even subjecting all supernatural and supranatural matters to such "scientific" scrutiny and exposition), the Pietists tended to engage in subjectivism just as extreme as that which they denounced in Rationalism! Pietism tended to overstress in individualistic relationship of believer to God, overdramatizing the other-worldly aspects of Christian faith, underplaying the responsibility of the believer for the welfare of his fellow-man. These religious tendencies are no less a caricature of the Christian faith than were the excesses of Rationalism. Both were to be found in the hymnody being used among the various language groups in the Midwestern Lutheran settlements, albeit these two stances became polarizing or rallying points which continually prevented unification of Lutheranism—even in common amenities of daily life.

Neither group found itself able to identify with much of Anglo-American hymnody of the time because these two incompatible theologies had not sufficient time to gain wide adherencies outside continental Europe. The rationalistic school probably had an "edge" over the pietistic—a factor which can be somewhat demonstrated in the development history of hymnody among Lutherans on the Eastern Seaboard.

Thus the things which Midwestern Lutherans found available to them in English hymnody did not whet their poetic appetities in such manner as to desire them for addition to the already rich hymnic fare available in the hymnals brought from the mother country. As a result of failure to find acceptable texts already existing in English, and as a result of satisfaction with the theological stance represented

in hymns with which they had had such long and intimate experience, the Lutherans in the so-called prairie states—whether Danish, German, Norwegian, or Swedish in origin—began making translations of their own hymnic traditions.

III.—Chief Leaders in the Hymnic Picture

If one were to check over the total list of hymnic authors found among the Lutherans of the prairie states during the period 1820 to 1970—a period of a century and a half, roughly the total existence of most Lutheran bodies in the area—he might expect to find a rather small listing of original poets and translators.

In view of the relatively small number of authors represented in hymnal collections today (collections which span the entire heritage of some 2000 years), one might expect to find a mere handful of hymns stemming from a mere 150 years in a somewhat limited area.

At least 125 different authors, translators, editors are to be found among the Germans, Norwegians, Swedes, and Danes (plus the Finns and the Slovaks) in the territory being considered for this study. To be sure, not all are represented by large numbers of hymns—some having but one or two contained in one or more hymnals—but their total output becomes rather phenomenal. On the sheets handed out in connection with this study, we find a substantial list of names and a rather comprehensive picture of the output. Some of the main entries, of course, deal with those who made substantial contributions. Of these we shall hear more presently.

The lists of names and of texts were based only on those books which were in use among Lutherans. Some authors have been published in other hymnals (E&R, for example) and these texts do not necessarily appear among the listings considered unless they also happened to be published in one of the Lutheran books as well.

What were these hymnals that the Lutherans in the prairie states were using? Except for the books produced by the Lutherans on the Eastern Seaboard, they comprise virtually the entire Lutheran hymnic library resources for North America. Of course, the hymnals brought by the immigrants ought to be included in this listing, but since they were not produced in America, we shall delete them from our present considerations. It is, perhaps best to divide the hymnals into linguistic groupings rather than attempt to follow the development along church body lines.

(To be concluded)

Author Revises "O Church of God United"

IN KEEPING with the "new trends" in proposals for church union in many parts of the world, and the ecumenical and interfaith spirit manifesting itself everywhere, the Rev. Frederick B. Morley (2051 68th Avenue South, St. Petersburg, Florida 33712) has "broadened the scope" of the second stanza of his four-stanza hymn, "O Church of God United." This hymn, words copyrighted in 1954 by the Hymn Society of America, has been published in many recent hymnals, used in church union gatherings, and been adopted as theme hymn for Dr. E. Stanley Jones' crusade meetings for a "federal union of the churches." The tune preferred by the Hymn Society of America and by Mr. Morley is *Ellacombe*.

The text of the hymn with the revised second stanza is:

1. O Church of God united, etc.
2. Of many lands and people
Glad eager hosts appear;
To serve our valiant leader
We come from far and near,
Chanting one true confession,
Praising one Living Lord,
And placing sure dependence
Upon His saving word.
3. Though creeds and tongues may differ, etc.
4. May thy great prayer be answered, etc.

Hymnic News

Several newly-written hymns appear in this issue of *The Hymn*. They are commended to readers for study and use—and to composers for possible new tunes. The Rev. Bryan J. H. Leech, author of "Let God Be God," is minister of the Montecito Covenant Church, Santa Barbara, Cal. Rev. Harmon B. Ramsey, who wrote the text of "O Thou to Whom the Prophets Point," is associate minister of Grace Covenant Presbyterian Church, Richmond, Virginia. "O God, May All Who Long for

Peace" is from the pen of the Rev. Chester E. Custer, of the Methodist Board of Evangelism, who is a frequent contributor to *The Hymn* and other church papers. "All Praise to God for Other Years" was written by Dr. Carlton C. Buck, minister of the First Christian Church of Eugene, Oregon; his hymns are to be found in many of the recently published hymnals. The late E. Leslie Wood was a minister in the New York Conference of the United Methodist Church.

Original manuscripts of three revered songs, "America the Beautiful," "Battle Hymn of the Republic," and "Count Your Many Blessings" are in the treasure chest of objects DePauw University has received from Hoosier native and poet laureate Dr. Earl Bowman Marlatt, of Winchester, Indiana. The extraordinary collection includes letters written by John Greenleaf Whittier, Ralph Waldo Emerson, and William Cullen Bryant. There also are four magnificent stained glass religious medallions executed by famed designer Charles Connick. Dr. Marlatt graduated from DePauw in 1912. He celebrated the 60th anniversary of his graduation by presenting a large measure of his collection of hymns, books, poems, letters, manuscripts and art objects to DePauw's archives.

Dr. Marlatt was born in Columbus, Ind., in 1892, the son of a Methodist minister. Out of college, young Marlatt taught school in Rushville and Raleigh, was associate editor of the Kenosha (Wis.) Evening News, and served in World War I before his career led him to teaching. He earned the S.T.B. degree at Boston University and started teaching there in the School of Theology in 1923. In 1938 he began a seven-year tenure as dean of the School, resigning in 1945 to accept an endowed chair at Perkins School of Theology at Southern Methodist University.

While establishing himself as an international authority and collector of hymns, he wrote the lyrics of one of the nation's and perhaps the world's most cherished hymns: "Are ye able, said the Master, to be crucified with me?"

Dr. Marlatt, now 80 and in retirement in Winchester, wrote the lyrics to "Are Ye Able" in 1926, 14 years after graduating from DePauw with Phi Beta Kappa honors. He was one of the earliest members of the Hymn Society of America. His address is 107 North East Street, Winchester, Indiana 47394.

Book Reviews

Early English Hymns: An Index, by Edna D. Parks. The Scarecrow Press, Inc., 1972; Metuchen, N.J. 168 pages, \$5.

Isaac Watts (1674-1748) has long been acclaimed as the "father of English hymnody," and it is true that Watts and the Wesleys did much to lead the churches of England (and churches elsewhere stemming from England) away from total dependence upon psalm-singing and toward the types of hymns now used in the "standard" hymnals of the churches. But neither Watts nor others of his century "invented" the English hymn though they all helped make it popular and acceptable to the churches.

Now Professor Parks, of the Music Department of Wheaton College, has made important research into Christian hymns written in English during two centuries before Watts, and lists in this volume 1157 hymns uninfluenced by Watts—900 of them written before the publication of the Father's first. This is an important contribution to English hymnody. Most of these 16th and 17th century hymns have not previously been catalogued in Dr. Julian's classic *Dictionary of Hymnology*.

The 1157 hymns are listed in Dr. Parks' index alphabetically by first lines. The following information is included (where available) for each hymn: meter, number of stanzas or lines in the earliest publication of the poetry, author, first known date of publication, number of the hymn or the page upon which it was published; there is also information concerning the tune and the composer, where known. There are separate indexes of authors, composers, and names of tunes; and a good bibliography of publications of and concerning the period.

There are seventy authors of hymns listed in this Index. Most of these writers (all men) are unrepresented by hymns in any of the "standard" hymnals of today, and of those that are, not more than one or two texts are presented. Among the more prolific authors: Lancelot Addison (1632-1703) has 52 hymns listed to his credit by Dr. Parks; John Austin (1613-1669) 43; Barnaby Barnes (1569-1609) 35; Richard Baxter (1615-1691) 14; Joseph Beaumont (1616-1699) 15; John Bunyan (1628-1688) 8; Richard Crashaw (1613-1649) 13; Christopher Harvey (1597-1633) 14; George Herbert (1593-1633) 69; Robert Herrick (1591-1633) 13; Robert Southwell (1561-1595) 13; Joseph Stennett (1663-1713) 45; Jeremy Taylor (1613-1667) 35; Henry Vaughan (1622-1695) 32; George Wither (1588-1667) 251.

Praise the Lord—Melody Edition
Edited by John Ainslie, Stephen Dean, and Paul Inwood. Geoffrey Chapman, Publishers, London, England, Price 50p.

Music for the needs of the Roman

Catholic liturgy have changed considerably during the last few years. This edition of *Praise the Lord*, published five years ago, is now revised and enlarged to meet the present needs. What may have been said of the early edition can be repeated but the collection reveals that some of the material published in the last decade or so, is now becoming traditional. It is interesting to see that some of the already popular American material is included. The same might be said of a number of texts and tunes from non-Catholic sources that are in use in both Europe and America.

We wonder at the use of the Mechlin tune for the *Adoro te*, and many prefer the "Strife is o'er" of Pott to the Neale translation. "Soul of my Savior" is by Caswall, and the *Veni, veni Emmanuel* tune has been recognized as a trope melody in the *Libera*. Burleigh's arrangement (no. 268) is from "The angel's done changed my name." We are glad to see Neale's "The royal banners forward go," included, a hymn unfortunately not found in many Catholic collections.

Praise the Lord offers a wide choice of good material and should meet with popular approval. Incidentally it is of interest that in spite of its size, England has had the courage to publish two new collections of worthy material for the new liturgy. J. Vincent Higginson

Hymn Society

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